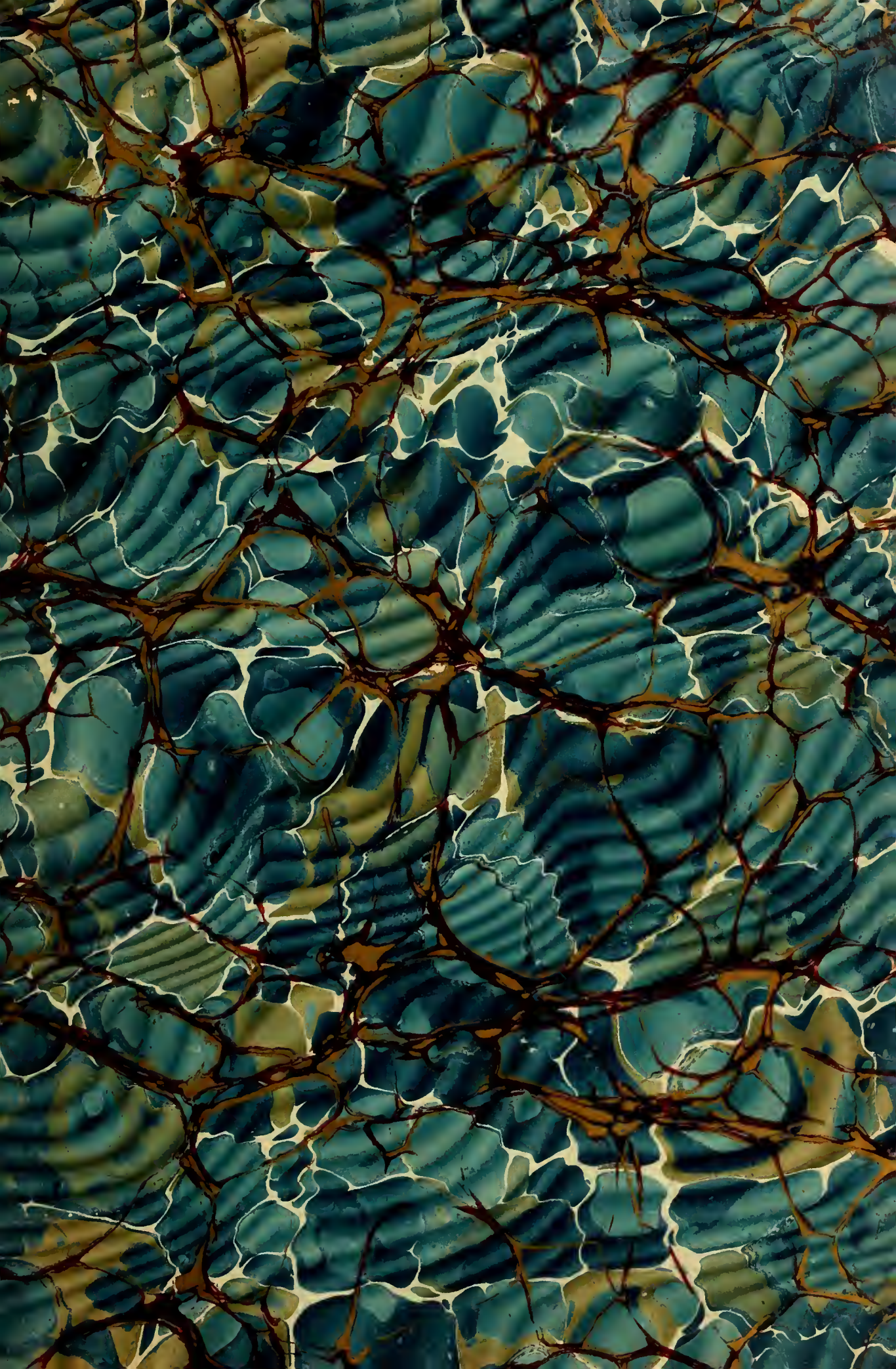
Carrying out the wishes of Mr. Hearn
we are sending you the accompanying
catalogue which had been ordered by him
but not completed before his decease

George E. Schanck
Clarkson Cowl
Herbert S. Greims
Executors

Twenty West Fourteenth Street



SIR ANTHONY VAN DYCK
1599–1641

BARON ARNOLD DE ROY OF ZUIDERWYN

CANVAS H. 76⅝ IN. W. 48 IN

GEORGE A. HEARN GIFT

TO THE

METROPOLITAN MUSEUM OF ART

IN THE CITY OF NEW YORK

AND

ARTHUR HOPPOCK HEARN MEMORIAL FUND

NEW YORK
PRINTED FOR THE MUSEUM
MCMXIII

CORRESPONDENCE

THE following letters which passed between Mr. Hearn and the President and Trustees of the Metropolitan Museum set forth the wishes of the donor and the conditions under which the gift was made and accepted.

THE OFFER

December 18, 1905

J. Pierpont Morgan, Esq.
President, Metropolitan Museum of Art, Central Park, New York City

Dear Sir:

According to my recollection there are fifty pictures in Gallery 15, twenty-two of which have been given and twenty-eight loaned by me.

Instead of four of these, I wish to substitute four others, being better pictures, namely: "Lady Hamilton as Daphne," by George Romney; "Peg Woffington," by William Hogarth; "Mrs. Pulham," by John Constable, and "Master Hare," by Sir Joshua Reynolds.

After the changes are made I desire to present them all to the Museum, on condition that they shall all remain together in the gallery they are now in or some other of equal size and importance, equally well lighted.

In connection with the above I will also give One Hundred Thousand Dollars, income to be used in purchase of American pictures.

If this is agreeable to the Trustees, I will either have the four pictures sent to the Museum or show them to the Committee on Paintings at my home at such time as may be convenient to them.

On notification that these gifts will be acceptable, I will make offer formal.

Yours truly,

George A. Hearn

To the Trustees of the Metropolitan Museum of Art

Thursday, January 11, 1906

Gentlemen:

Objection having been raised to the condition accompanying my offer of pictures and money to the Museum, I deem it but due to myself to offer justification therefor.

It having been said that it is difficult to meet the demand that gifts of paintings be kept together permanently, because such collections represent different nationalities and periods, I would reply, that while such difficulty might arise where the gifts number a dozen or so, it cannot be true where an entire gallery is harmoniously filled from a definite standpoint, for then the collection becomes a unit, or, let us say, a small museum in itself, the separate works contained therein, holding consistent relation to each other, completing the roundness of the whole.

This collection is not simply a number of unrelated pictures that happened to please the fancy, brought to the Museum from the walls of my home; on the contrary, it is a collection formed in the gallery where it now hangs, during a number of years, having been subjected to frequent changes, always with improvement, and, by consent and approval of the authorities, until the present harmony was secured.

To scatter these paintings through different rooms would be to undo the result I have desired to attain, and the artist or art lover will find nothing in Gallery 15 to interfere with his enjoyment, nor can the effect be said to be disturbing to the Museum.

It is but natural that donors should prefer to have their gifts assembled where they may be seen at their best, rather than scattered through various rooms. Certain collections of paintings, porcelains, jades and musical instruments, now in the Museum, are far more interesting shown by themselves, than if broken up. Furthermore, they are gifts no Museum can afford to refuse on the ground that they are to be kept together permanently; for it is to the generosity of private individuals that we must look for the constant growth of the institution.

To distribute this collection now according to schools would be to substitute a mechanical subdivision for an arrangement arrived at after years of loving study.

The objection raised to keeping together individual collections has not disturbed European Museums. For example, in the National Gallery we find the Peel Collection, though *purchased* in 1871, is still kept together; then there are those notable examples of Turner, which were accepted by the Trustees with the condition that they should hang with the Claudes. In the South Kensington

we find the Sheepshanks Pictures kept together, as well as the Forster, the Dyce and others; also the admirable collection of Furniture, Pictures and Art Objects bequeathed by Mr. Jones.

In the Louvre hangs the La Caze Collection. In the Ryks Museum at Amsterdam we find the Van der Hoop Collection occupying rooms by itself; and in this same Museum we note the Dupper Collection, the Van de Poll Collection, as well as four lesser ones, kept together as harmonious units.

It is worthy of remark that the Reid Collection bequeathed to the Glasgow Gallery with the same condition, numbers but ten paintings, divided between four nationalities; others might be named if further examples were needed. In fact, if there be any ground for such objection, does it not seem strange that the foremost European Museums deliberately create such collections by assembling conspicuous pictures of different periods and nationalities in single rooms? In the Tribune of the Uffizi in Florence do we not find works by Van Dyck, Dürer and Cranach hanging with those of Titian, Raphael and Correggio? In the Salon Carré of the Louvre we find Rembrandt, Dou and Van Dyck hanging with Bellini, Titian and Leonardo, or touching shoulders with Murillo, Paul Veronese, Memlinc, Rubens, Holbein and others.

The same assembling of varied works appears in the great Gallery of the Wallace Collection, the latest European museum opened—one of the great rooms of the world—where Dutch, Flemish and English, Italian and Spanish pictures hang side by side to the advantage of the whole. The great room of the Hermitage Gallery contains works by Italian, Spanish, Dutch, Flemish and other nationalities.

On the other hand, anyone who has visited the exhibitions of the work of a single painter, must have felt the loss which such a painter sustains in the ordeal, whether it be the great Rembrandt and Van Dyck exhibitions of a few years ago abroad, or the shows of modern painters, like Cazin and Inness, held in this city. It is an indisputable fact that two pictures, both good, by the same artist, may be hurt by being hung together; this is recognized in the best arranged galleries of the world. Who has not felt disappointed on first visiting the room in the National Gallery where the Turners hang, or upon entering the great room in the Hermitage, where forty-one examples of Rembrandt are to be seen?

If paintings are only to be enjoyed and studied when arranged in chronological sequence, the same rule would apply to exhibits of sculpture, bronzes, porcelains and other objects shown in these halls. But will any one claim that such is the case? The proportion of visitors that demand such a condition for their enjoyment is small indeed. Æsthetic pleasure derived from a work of art is not dependent on any such chronological or mathematical arrangment. While considerations of size, color and tone, and space to be oc-

cupied, must enter into any arrangement of pictures, it is essential, first and last, that the works shown be of good quality and representative of their authors.

The fifty-one paintings in this collection in Gallery 15 embrace only four nationalities, 34 of them being English, 8 Dutch and Flemish, 3 French and 6 American. The English pictures are arranged in two groups, facing each other on the east and west walls. The Dutch and Flemish, by making one change, can be practically brought together, namely, by transposing the Van Dyck and the Vincent and the Romney; but this, in my opinion, would not be an improvement, as the light is more favorable to the Van Dyck where it now hangs.

The Americans were purposely hung in the Gallery to show that good American pictures can hold their own against the foreigners; I never having discriminated in making purchases, the test always being, "Is the picture good?" and the only preference being to buy the American when quality and value were equal.

While under the impression that my gifts of pictures and money, as offered at the December 18th meeting of the Board, had been unanimously accepted by the Trustees, nevertheless, in deference to views of those who think that the Museum should not be bound to perpetual conditions, I have amended the offer, in full expectation that the authorities of the Museum, as now or hereafter constituted, will consider themselves under moral obligation to conform to wishes expressed.

Very truly yours,

George A. Hearn

THE AMENDED OFFER

Thursday, January 11, 1906

J. Pierpont Morgan, Esq.

President, Metropolitan Museum of Art, Central Park, New York City

Dear Sir:

I have heretofore presented to the Museum twenty-four pictures, and now desire to present in addition twenty-seven pictures with the full expectation that the authorities of the Museum as now or hereafter constituted will consider themselves under moral obligation to keep the fifty-one pictures (see list below) together, for the period of not less than twenty-five years from the date

hereof, in the gallery they are now in, or all together in some other gallery of the Museum of equal size and importance, equally well lighted.

Should the pictures of the Museum, after the twenty-five years have expired, become so numerous as to make it desirable for them to be grouped according to their respective schools of art, while I should prefer that they should remain in a gallery by themselves, as above stated, it will be deemed compliance with above expressed expectation, if all of the pictures belonging to each school are hung together as a group, in galleries with others of the same school with a group label above each group, designating the pictures as belonging to the "George A. Hearn Collection," and each picture neatly labeled, in addition to the name of the artist, "George A. Hearn Gift."

*Inness, George, N. A.
Peace and Plenty

*Gainsborough, Thomas, R. A.
Portrait of Mr. Burroughs
Uncle of the Artist

*Bonington, Richard Parkes
Coast Scene, Normandy

*Stark, James
Willows by the Water Courses

*Wilson, Richard, R. A.
The Storm

*Callcott, Sir Augustus Wall, R. A.
Landscape

*Harlow, George Henry
Portrait of the Artist

*Reynolds, Sir Joshua, P. R. A.
Portrait of Mrs. Arnold

*Constable, John, R. A.
Bridge on the Stour

*Pine, Robert Edge
Portrait of Mrs. Reid
in Character of Sultana

*Hoppner, John, R. A.
Portrait of a Lady
Known as the Lady with Coral Necklace

*Lely, Sir Peter
Portrait of Sir William Temple

Hogarth, William
Peg Woffington

*Kneller, Sir Godfrey, Bart.
Portrait of Lady Mary Berkeley

*Wilson, Richard, R. A.
Landscape and Figures

*Ostade, Isack van
Winter in Holland

*Hooch, Pieter de
Dutch Interior

Willaerts, Adam
River Scene with Boats

Eeckhout, Gerbrandt van den
Destruction of Sodom and Gommorah

Murant, Emanuel
The Farm

Poussin, Gaspard
Landscape and Figures

Cuyp, Aelbert
Landscape with Cattle

Reynolds, Sir Joshua, P. R. A.
Portrait of a Lady

Vincent, George
Landscape

Romney, George
Lady Hamilton

Crome, John (called Old Crome)
The Landing

Cotman, John Sell
English Village

Nasmyth, Peter (called Patrick)
Landscape

Van Dyck, Sir Anthony
Baron Arnold de Roy

*Raeburn, Sir Henry
Portrait of William Forsyth

*Reynolds, Sir Joshua, P. R. A.
The Duke of Cumberland

*Morland, George
Midday Meal

*Cottman, John Sell
Coast Scene

*Beechey, Sir William, R. A.
Portrait of a Lady

*Claude, Le Lorrain
A Seaport

Constable, John, R. A.
Lady Ellenborough

Lawrence, Sir Thomas, P. R. A.
Mrs. Pulham

Gainsborough, Thomas, R. A.
English Landscape

Philip, John, R. A.
Gossips at the Well

Mytens, Daniel
Portrait of King Charles I

Wilson, Richard, R. A.
Italian Landscape

Jongkind, John Barthold
Sunset on the Scheldt

Reynolds, Sir Joshua, P. R. A.
Master Hare

Reynolds, Sir Joshua, P. R. A.
Portrait of Mrs. Angelo

Blanchard, Jacques
Venus and Adonis

Huysmans, Cornelius
Landscape with Figures

Blakelock, Ralph A.
Indian Encampment

Martin, Homer D.
Sand Dunes, Lake Ontario

Wyant, Alexander H.
Looking Towards the Sea

Wyant, Alexander H.
Landscape

Wyant, Alexander H.
Broad Silent Valley

*Indicates pictures heretofore presented

I would ask the privilege, from time to time, to exchange for others in the above-named collection such paintings as I may now have, or may hereafter acquire, that may improve the harmony and quality of the collection, each of such exchanges to be made with consent and approval of the Trustees.

Fund No. 1—In connection with the above, and for the encouragement of the art of painting in this country, I will also give One Hundred Thousand Dollars in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any painting or paintings purchased with the income of the fund of One Hundred Thousand Dollars; such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

Fund No. 2—To make the One Hundred Thousand Dollars immediately available, and to insure an income of five thousand dollars for some years to come, I desire to give an additional Twenty-five Thousand Dollars, so that five thousand dollars may be spent for paintings during the year 1906, and from the twenty thousand dollars remaining there may be taken sufficient to make up each year such amount as the income of the One Hundred Thousand Dollars may fall short of five thousand dollars.

In connection with the above, I also offer the choice of all of the following twelve paintings by living American artists, to be hung as the authorities of the Museum may elect:

Two by Winslow Homer, choice of two out of three, "Northeaster," "Search Light, Santiago de Cuba," "Cannon Rock,"; one by Horatio Walker, "The Harrower"; one by J. Alden Weir, "Green Bodice"; one by Elliott Daingerfield, "Slumbering Fog"; one by Abbott H. Thayer, "Young Woman"; two by George H. Bogert, "Chale Church, Isle of Wight, England," "October Moonlight"; (Hallgarten prize); one by Henry W. Ranger, "Spring Woods"; one by Louis Paul Dessar, "Evening"; one by F. Ballard Williams, "Passaic River"; one by D. W. Tryon, choice of "Moonlight" or "Autumn."

Fund No. 3—I believe the paintings in Gallery 15 are all worthy examples of and executed by artists to whom they are attributed. Nevertheless, to provide for contingency of dispute as to authenticity, I will, in connection with the above-named gifts, present to the Museum an additional Twenty-five Thousand Dollars, to be invested as the authorities may elect, and, in case of dispute and unfavorable decision by experts (to be selected by the Museum) in regard to any painting or paintings, during ten years from the date hereof, I will, with the consent and approval of the authorities, withdraw and replace with others such disputed and discredited painting or paintings, if any; and in case I cannot find the painting or paintings in my own collection, or cannot remove them without disarrangement of my home, I to be privileged to use all or part of this fund of Twenty-five Thousand Dollars toward the purchase of the newly selected painting or paintings, allowing the Museum such amount as the disputed painting or paintings can be sold for.

In case of my death, the authorities of the Museum shall be likewise privileged to sell such disputed and discredited painting or paintings, if any, using the proceeds thereof and the fund of Twenty-five Thousand Dollars, with its accumulated interest, or so much thereof as needed, to pay for the picture or pictures purchased.

After ten years this Twenty-five Thousand Dollars (or so much as may not have been expended as above provided) together with its accumulated interest, shall be added to the heretofore named gift of One Hundred Thousand and so much as remains of the

Twenty-five Thousand Dollar gift provided to purchase paintings during the year 1906, etc., and from the income, paintings by living American artists to be likewise purchased.

Fund No. 1	$100,000
Fund No. 2	25,000
Fund No. 3	25,000
Total	$150,000

Very truly yours,

GEORGE A. HEARN

RESOLUTION OF ACCEPTANCE

At a meeting of the Board of Trustees, held January 26, 1906, the following resolution was adopted in regard to the gift of Mr. George A. Hearn:

RESOLVED, That the Trustees of the Metropolitan Museum of Art accept the munificent gift of Mr. George A. Hearn, upon the terms contained in his letter of January 11, 1906, and in accepting it they desire to put on record their warm appreciation of Mr. Hearn's generosity to the Museum and through the Museum to the people of this city.

The collection of pictures, which has been assembled in the gallery of the Museum, and already bears his name, is a notable one. We recognize his generous intention of making it even more representative from time to time. We particularly welcome his gift of American pictures, and the generous endowment which he has made for the acquisition of contemporary American paintings.

We recognize the careful forethought with which he has guarded his gift, by providing for the withdrawal of any picture which on expert opinion shall not be deemed authentic, and by permitting the exchange of American pictures hereafter acquired for those of greater merit, whenever the opportunity for such a favorable exchange shall present itself.

We trust he may realize for himself some of the pleasure and satisfaction which his fellow Trustees and his fellow citizens find in this important addition to our collection and our resources.

New York, April 19, 1909.

Sir Caspar Purdon Clarke, Director,
Metropolitan Museum of Art,
New York

Dear Sir Purdon :

In the Autumn of this year, if then living, and if the Trustees will set aside Gallery 14 for the Hearn Collection of American Pictures, and without changing terms of offer of pictures in Gallery 15, under date of January 11, 1906, and under privilege contained in that offer enabling me:

> "*to exchange for others such paintings as I may now have, or may hereafter acquire, that may improve the harmony and quality of the collection, each of such exchanges to be made with consent and approval of the Treasurer.*"

I will put in place of pictures in Gallery 15 :

"Landscape" by John Crome and "Mrs. Barnard" by Sir Joshua Reynolds.	In place of George Innes
"Landscape" by Cecil Lawson and "Miss Baring" by Sir Thomas Lawrence.	In place of three Wyants
"Earl of Arundel and his Grandson, afterwards Sixth Duke of Norfolk" by Sir Anthony Van Dyck.	In place of Homer Martin and Ralph A. Blakelock

Thus representing in Gallery 15, only foreign pictures.

The Innes, three Wyants, Martin and Blakelock, together with those already presented, and those purchased with the income from the "Hearn Fund" to be put in Gallery 14.

I will also add to the above American Pictures, enough representative examples to fill that Gallery, including among others, paintings by George Fuller, Winslow Homer, George Innes, Theodore Robinson, J. J. Shannon, Horatio Walker and Alexander H. Wyant.

As opportunities offer, I will from time to time, add to, and replace with others, such paintings as will improve the collection, the object being to make the examples a credit to American Art, and a benefit to the artists of our country, with the trust (i. e. desire and hope) that purchases from fund established, and pictures presented will be kept together.

Sincerely yours,

GEORGE A. HEARN

THE METROPOLITAN MUSEUM OF ART

NEW YORK

Extract from the minutes of the meeting of the Board of Trustees, held April 19, 1909.

RESOLVED: That Mr. Hearn's generous offer, made in his letter of April 19, 1909, be accepted with warmest thanks, subject to an agreement to be made by him and a Committee to be appointed for the purpose of determining the question of location and arrangement of the pictures.

* * *

RESOLVED: That Mr. Hearn's generous gift of the following paintings be accepted on the terms of the preceding resolution.

"VENICE"	William Gedney Bunce
"AUTUMN UPLANDS"	Bruce Crane
"AUGUST"	Charles H. Davis
"DREAM"	Arthur B. Davies
"WOOD CART" . .	Louis P. Dessar
"ISLE OF SHOALS" .	Childe Hassam
"CATSKILLS" . . .	DeWitt Parshall
"THE BRIDGE" . .	A. A. Ryder
"ROARING FORTIES"	Frederick A. Waugh

A true copy of record.

Attest:

ROBERT W. DE FOREST,
Secretary.

For particulars of
ARTHUR HOPPOCK HEARN FUND
See page 108

CATALOGUE OF PAINTINGS

COMPRISING GIFTS

FROM

GEORGE A HEARN

AND

PURCHASES FROM FUNDS ESTABLISHED BY HIM

AND FROM

ARTHUR HOPPOCK HEARN FUND

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WILLIAM HOGARTH, 1697–1764 PEG WOFFINGTON

CANVAS H. 28 IN. W. 24 IN.

SIR PETER LELY, 1618–1680 SIR WILLIAM TEMPLE

CANVAS H. 47 IN. W. 38 IN.

SIR GODFREY KNELLER, 1646–1723 LADY MARY BERKELEY

CANVAS H. 28 IN. W. 24 IN. SIGNED DATED 1700

RICHARD WILSON, R. A., 1713–1782 — ITALIAN LANDSCAPE

CANVAS H. 34 IN. W. 51 IN.

RICHARD WILSON, R. A., 1713-1782 — THE STORM

CANVAS H. 41 IN. W. 53 IN.

SIR JOSHUA REYNOLDS, P. R. A., 1723-1792 MRS. ANGELO

CANVAS H. 29 IN. W. 24½ IN.

SIR JOSHUA REYNOLDS, P. R. A., 1723–1792 MRS. ARNOLD

CANVAS H. 28½ IN. W. 24 IN.

SIR JOSHUA REYNOLDS, P. R. A.
H. 30 IN.

MASTER FRANCIS GEORGE HARE
W. 25 IN.

SIR JOSHUA REYNOLDS, P. R. A.
1723–1792

H. R. H. WILLIAM AUGUSTUS
DUKE OF CUMBERLAND

CANVAS H. 49 IN. W. 39 IN.

SIR JOSHUA REYNOLDS, P. R. A., 1723-1792 PORTRAIT OF A LADY
CANVAS H. 29 IN. W. 24 IN.

SIR JOSHUA REYNOLDS, 1723-1792 PORTRAIT OF MRS. BARNARD

H. 50 IN W. 40 IN.

THOMAS GAINSBOROUGH, R. A. REV. HUMPHREY BURROUGHS
1727–1788

CANVAS H 28¾ IN. W. 23¼ IN.

GEORGE ROMNEY, 1734–1802 LADY HAMILTON

CANVAS H. 29 IN. W. 24 IN.

SIR WILLIAM BEECHEY, R. A., 1753–1839 PORTRAIT OF A LADY

CANVAS H. 49 IN. W. 39 IN.

ROBERT EDGE PINE, 1742–1790 MRS. REID AS A SULTANA

CANVAS H. 34½ IN. W. 27 IN.

SIR HENRY RAEBURN, 1756–1823 WILLIAM FORSYTH

CANVAS H. 29 IN. W. 24½ IN.

JOHN HOPPNER, R. A., 1758–1810 LADY WITH A CORAL NECKLACE

CANVAS H. 28½ IN. W. 23½ IN.

SIR THOMAS LAWRENCE, P. R. A. LADY ELLENBOROUGH
1769–1830
CANVAS H. 29 IN. W. 24 IN.

SIR THOMAS LAWRENCE, 1769-1830 PORTRAIT OF MISS BARING

H. 50 IN. W. 40 IN.

THOMAS GAINSBOROUGH, R. A., 1727–1788 — ENGLISH LANDSCAPE

CANVAS H. 46 IN. W. 58 IN.

GEORGE MORLAND, 1763–1804 MIDDAY MEAL

CANVAS H. 27½ IN. W. 35 IN. SIGNED DATED 1795

SIR AUGUSTUS WALL CALLCOTT, R. A., 1779–1844 — LANDSCAPE

CANVAS H. 27¼ IN. W. 35¼ IN.

GEORGE VINCENT, 1796–1832

LANDSCAPE

CANVAS H. 25 IN. W. 34½ IN.

JOHN CONSTABLE. R. A., 1776–1837 BRIDGE ON THE STOUR

CANVAS H. 21 IN. W. 32¾ IN.

JOHN CROME, 1768–1821 THE LANDING

CANVAS H. 23 IN. W. 19 IN.

JOHN CROME

H. 49 IN. W. 67 IN.

ROAD THROUGH THE FOREST

GEORGE HENRY HARLOW, 1787–1819 PORTRAIT OF THE ARTIST

CANVAS H. 29 IN. W. 24 IN.

JOHN CONSTABLE, R. A., 1776–1837 MRS. PULHAM

CANVAS H. 29 IN. W. 24 IN.

PATRICK NASMYTH, 1786-1831 — LANDSCAPE

CANVAS H. 14 IN. W. 19 IN. SIGNED

RICHARD WILSON, R. A., 1713-1782 — LANDSCAPE AND FIGURES

CANVAS H. 17 IN. W. 21 IN.

JAMES STARK, 1794–1859 WILLOWS BY THE WATER COURSES

CANVAS H. 17½ IN. W. 23 IN.

JOHN SELL COTMAN, 1782–1842 WORCESTER CATHEDRAL

CANVAS, H. 27½ IN. W. 35¾ IN.

RICHARD PARKES BONINGTON, 1801–1828 — COAST SCENE, NORMANDY

CANVAS H. 31 IN. W. 48 IN

JOHN PHILLIP, R. A., 1817–1867 GOSSIPS AT THE WELL

CANVAS H. 18 IN. W. 26 IN.

CECIL GORDON LAWSON, 1851–1882

ENGLISH LANDSCAPE WITH SHEEP

H. 40 IN. W. 60 IN.

DANIEL MYTENS, 1590–1658 KING CHARLES I

CANVAS H. 77 IN. W. 53 IN. SIGNED DATED 1629

ANTHONY VAN DYCK, 1599-1641 THOMAS HOWARD, EARL OF ARUNDEL AND HIS GRANDSON HENRY, SIXTH DUKE OF NORFOLK

H. 97 IN. W. 56 IN.

AELBERT CUYP, 1605–1691

LANDSCAPE WITH CATTLE

CANVAS H. 43 IN. W. 70 IN. SIGNED

ADAM WILLAERTS, 1577–1664

RIVER SCENE WITH BOATS

PANEL H. 20 IN. W. 33 IN. SIGNED DATED 1645

CORNELIS HUYSMANS, 1648–1727 LANDSCAPE WITH FIGURES

CANVAS H. 21½ IN. W. 30 IN.

JOHN SELL COTMAN, 1782–1842 ENGLISH VILLAGE

CANVAS H. 19 IN. W. 15½ IN.

EMANUEL MURANT, 1622–1700 — THE FARM

CANVAS H. 14 IN. W. 18½ IN.

GERBRANDT VAN DEN EECKHOUT 1621–1674 — DESTRUCTION OF SODOM AND GOMORRAH

PANEL H. 14 IN. W. 20 IN.

ISAAC VAN OSTADE, 1621–1649

WINTER IN HOLLAND

CANVAS H. 40 IN. W. 60 IN.

JAN BARTHOLD JONGKIND, 1819–1891 SUNSET ON THE SCHELDT

CANVAS H. 20½ IN. W. 28¾ IN. SIGNED

PIETER DE HOOCH, 1632–1681 — A DUTCH INTERIOR

PANEL H. 21 IN. W. 26 IN.

CLAUDE LORRAIN, 1600–1682 — A SEAPORT

CANVAS H. 37½ IN. W. 47½ IN.

GASPARD POUSSIN, 1613–1675

LANDSCAPE AND FIGURES

CANVAS H. 35 IN. W. 57 IN.

JACQUES BLANCHARD, 1600–1638

VENUS AND ADONIS

CANVAS H. 47 IN. W. 68 IN

ALPHONSE JONGERS, 1872 GEORGE ARNOLD HEARN

H. 40 IN. W. 30 IN.

ALEXANDER H. WYANT, N. A.
1836–1892

THE BROAD SILENT VALLEY

CANVAS H. 60½ IN. W. 50 IN. SIGNED

ALEXANDER H. WYANT, N. A., 1836-1892 — LANDSCAPE IN THE ADIRONDACKS

CANVAS H. 20 IN. W. 30 IN. SIGNED

ALEXANDER H. WYANT, 1836-1892

CANVAS H. 18 IN. W. 30 IN. SIGNED

A GLIMPSE OF THE SEA

GEORGE FULLER, 1822–1884 THE QUADROON

H. 50 IN. W. 40 IN.

ABBOTT H. THAYER, N. A., 1849– YOUNG WOMAN

CANVAS H. 37 IN. W. 29 IN. SIGNED

GEORGE INNESS, 1825-1894

PEACE AND PLENTY

H. 77 IN. W. 112 IN.

GEORGE INNESS, 1825–1894

H. 28 IN. W. 63 IN.

EVENING AT MEDFIELD

HOMER DODGE MARTIN, N. A., 1836–1897

SAND DUNES, LAKE ONTARIO

CANVAS H. 36 IN. W. 59 IN. SIGNED. DATED 1887

WINSLOW HOMER, N. A., 1836–1908

SEARCHLIGHT, SANTIAGO DE CUBA

CANVAS H. 30 IN. W. 49½ IN. SIGNED

WINSLOW HOMER, 1836–1908

H. 35 IN. W. 50 IN.

A NORTHEASTER

WINSLOW HOMER, N. A., 1836–1908 CANNON ROCK

CANVAS H. 39 IN. W. 39 IN. SIGNED

RALPH ALBERT BLAKELOCK, 1847– INDIAN ENCAMPMENT

CANVAS H. 37 IN. W. 10 IN. SIGNED

RALPH ALBERT BLAKELOCK, 1847-

INDIAN PIPE DANCE

H. 45 IN. W. 60 IN.

GEORGE DE FOREST BRUSH, 1855– IN THE GARDEN

J. A. McNEIL WHISTLER, 1834–1903 CONNIE GILCHRIST
H. 72 IN. W. 40 IN.

FRANK W. BENSON, 1862– PORTRAIT OF A LADY

H. 40 IN. W. 32¼ IN.

JULIAN ALDEN WEIR, N. A., 1843– THE GREEN BODICE

CANVAS H. 33 IN. W. 24 IN.

J. G. BROWN, 1831-1913 MEDITATION

H. 36 IN. W. 28 IN.

WILLIAM M. CHASE, 1849– SEVENTEENTH CENTURY LADY

H. 36 IN. W. 24 IN.

JOHN S. SARGENT, 1856– GITANA

H. 24 IN. W. 20 IN. SIGNED

JOHN W. ALEXANDER, 1856– A STUDY IN BLACK AND GREEN
H. 40 IN. W. 30 IN.

DOUGLAS VOLK, 1856– THE YOUNG PIONEER

H. 30 IN. W. 16 IN.

ALPHONSE JONGERS, 1872– LOUISE

H. 80 IN. W. 38 IN.

WILLIAM SARGENT KENDALL, 1869– THE SEER

H. 40 IN. W. 30 IN.

WILLIAM SARGENT KENDALL, 1869–

PSYCHE

H. 45 IN. W. 30 IN.

J. J. SHANNON, 1863 MAGNOLIA

CANVAS H. 71 IN. W. 38½ IN. SIGNED AND DATED 1899

ROBERT REID, 1862–

FLEUR-DE-LYS

H. 44 IN. W. 40 IN.

LILIAN M. GENTH, 1876– SPRINGTIME

H. 39 IN. W. 30 IN.

MARY CASSATT, 1855– MOTHER AND CHILD

H. 36 IN. W. 30 IN.

F. BALLARD WILLIAMS, 1871–

L'ALLEGRO

H. 11¾ IN. W. 15 IN.

F. BALLARD WILLIAMS, 1871–

THE HAPPY VALLEY

H. 28 IN W. 36 IN

PAUL DOUGHERTY, 1877–

OCTOBER SEAS

H. 36 IN. W. 48 IN.

CHARLES H. DAVIS, 1856–

H. 29 IN. W. 36 IN

AUGUST

HORATIO WALKER, 1858- THE HARROWER, EARLY MORNING
H. 28 IN. W. 38 IN.

WILLIAM M. CHASE, 1849– STILL LIFE
CANVAS H. 36 IN. W. 40 IN. SIGNED

DE WITT PARSHALL, 1864– THE CATSKILL MOUNTAINS

H. 32 IN. W. 54 IN.

THEODORE ROBINSON, 1854–1896 GIVERNY, FRANCE

H. 25 IN. W. 32 IN.

ELLIOTT DAINGERFIELD, N. A., 1859– SLUMBERING FOG

CANVAS H. 29½ IN. W. 36 IN. SIGNED

HORATIO WALKER, N. A., 1858– THE SHEEP FOLD

CANVAS H. 20 IN. W. 28 IN. SIGNED DATED 1890

GEORGE H. BOGERT, A. N. A., 1864– OCTOBER MOONLIGHT

CANVAS H. 18 IN. W. 30 IN. SIGNED

GEORGE H. BOGERT, A. N. A., 1864– CHURCH AT CHALE ISLE OF WIGHT

CANVAS H. 28 IN. W. 36 IN. SIGNED

ALBERT P. RYDER, 1847– THE BRIDGE

H. 9⅞ IN. W. 26⅞ IN

HENRY W. RANGER, N. A., 1858– SPRING WOODS

CANVAS H. 27 IN. W. 35 IN. SIGNED

DWIGHT W. TRYON, N. A., 1849– MOONLIGHT

CANVAS H. 13 IN. W. 21½ IN. SIGNED

WINSLOW HOMER, 1836–1908 IN THE FIELD

H. 16 IN. W. 24 IN.

J. H. TWACHTMAN, 1852–1902 A WATERFALL

H. 30 IN. W. 25 IN.

EUGENE SPEICHER, 1883– MORNING LIGHT

CANVAS H. 27¼ IN. W. 34 IN.

CHILDE HASSAM, 1859- COAST SCENE, ISLE OF SHOALS

H. 25 IN. W. 30 IN.

J. FRANCIS MURPHY, 1853– THE OLD BARN

H. 24 IN. W. 36 IN.

WILLIAM SARTAIN, 1843– A CHAPTER FROM THE KORAN

H. 36 IN. W. 42 IN.

ELIHU VEDDER, 1836– THE PLEIADES

H. 24½ IN. W. 37 IN. SIGNED

D. W. TRYON, N. A., 1849– MOONRISE BEFORE SUNSET

H. 24 IN. W. 29 IN.

W. GEDNEY BUNCE, 1840–

VENETIAN BOATS

H. 40 IN. W. 56 IN.

F. M. BOGGS, 1855–

THE THAMES

H. 38 IN. W. 51 IN.

ARTHUR B. DAVIES, 1862– A DREAM

H. 18 IN. W. 30 IN.

LOUIS PAUL DESSAR, 1867– THE WOOD CART

H. 28 IN. W. 36 IN.

WILLIAM McGREGOR PAXTON, 1869– TEA LEAVES

H. 36 IN. W. 28 IN.

CHARLES W. HAWTHORNE, 1872– THE TROUSSEAU

H. 42 IN. W. 40 IN.

EMIL CARLSEN, 1853–

THE OPEN SEA

H. 50 IN. W. 60 IN.

FREDERICK J. WAUGH, 1861–

H. 48 IN. W. 60 IN.

THE ROARING FORTIES

WILLARD L. LATHROP, 1859–

THE MEADOWS

H. 18 IN. W. 23¼ IN.

HENRY G. DEARTH, 1864–

THE HARBOR AT BOULOGNE

H. 24 IN. W. 36 IN.

BRUCE CRANE, 1857– AUTUMN UPLANDS

H. 27 IN. W. 40 IN.

W. ELMER SCOFIELD, 1867– SAND DUNES NEAR LELANT

H. 40 IN. W. 48 IN.

WILLIAM GEDNEY BUNCE, 1840– EARLY MORNING, VENICE

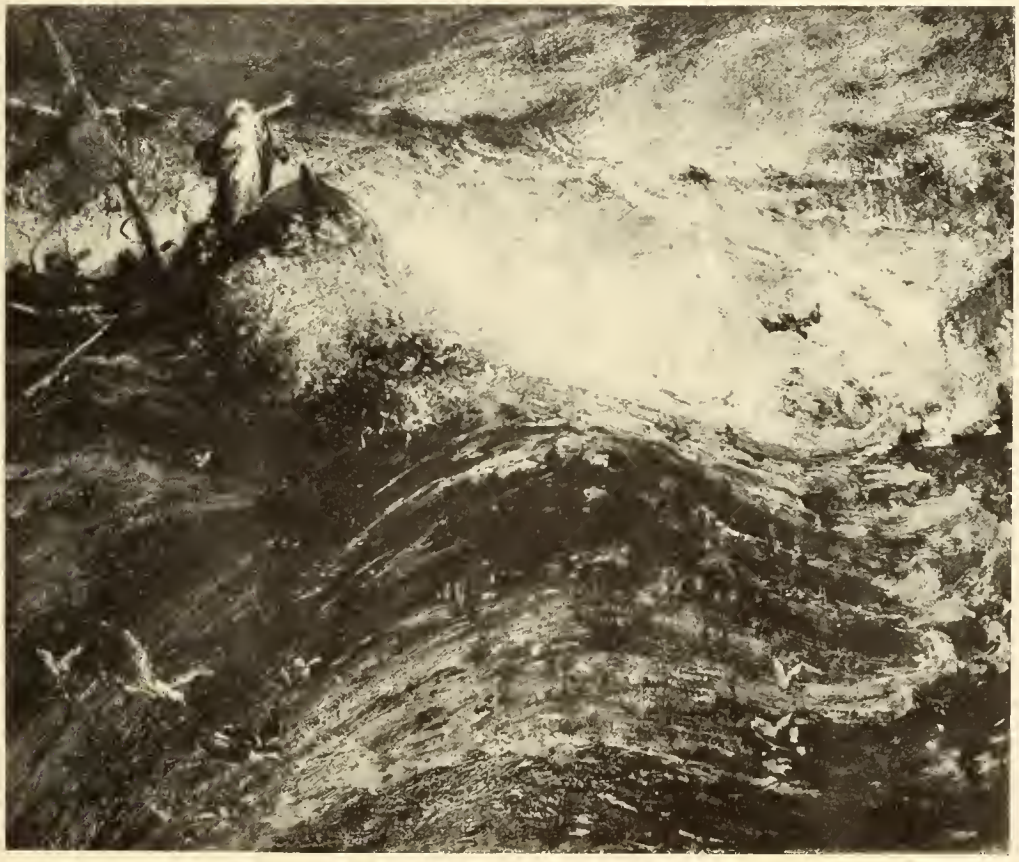
H. 16 IN. W. 12 IN.

WILTON LOCKWOOD, 1862– PEONIES

H. 30 IN. W. 30 IN.

GUY C. WIGGINS, 1883– THE METROPOLITAN TOWER

CANVAS H. 34 IN. W. 40 IN.



ELLIOTT DAINGERFIED, 1859– CHRIST STILLING THE TEMPEST

CANVAS H. 20 IN. W. 24 IN.

HARRY WILLSON WATROUS, 1857– THE PASSING OF SUMMER

CANVAS H. 36 IN. W. 29 IN.

RICHARD E. MILLER, 1875– THE CHINESE STATUETTE

CANVAS H. 57¾ IN. W. 45¼ IN.

FRANCIS D. MILLET, 1846-1912 AN OLD TIME MELODY

Presented by Mrs. Clarkson Cowl, in memory of her brother, Arthur Hoppock Hearn

LOUIS KRONBERG, 1871– THE PINK SASH

CANVAS H. 30 IN. W. 32⅛ IN.

ARTHUR HOPPOCK HEARN MEMORIAL FUND

20 West Fourteenth Street

Wednesday, June 14, 1911

DEAR MR. DE FOREST:

In memory of my son, the late Mr. Arthur Hoppock Hearn, I offer to the Metropolitan Museum of Art:

"PORTRAIT OF ARTHUR HOPPOCK HEARN" by Alphonse Jongers
"MAINE COAST" . . . . . by Winslow Homer
"WOOD'S ISLAND LIGHT" . . . . . by Winslow Homer
"THE HARROWER, MORNING" . . . by Horatio Walker
"SPRING BLOSSOMS" . . . . . by George Inness

In connection with above, and for the encouragement of the art of painting in this country, I will also give One Hundred Thousand Dollars ($100,000) in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any painting or paintings purchased with income of this Fund of One Hundred Thousand Dollars ($100,000); such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

The Fund to be known as the *Arthur Hoppock Hearn Fund*, and pictures purchased therewith to be inscribed "*Arthur Hoppock Hearn Fund.*"

Above named paintings and those purchased with proceeds of income of this Fund to be kept with the other American Paintings that have been or may be purchased from Funds established by me.

Sincerely yours,

GEORGE A. HEARN

MR. ROBERT W. DE FOREST, Vice-President
Metropolitan Museum of Art, New York City

Above was accepted with thanks and request that Mr. George A. Hearn would have his portrait painted for the Museum.

ALPHONSE JONGERS, 1872- ARTHUR HOPPOCK HEARN

H. 40 IN. W. 30 IN.

WINSLOW HOMER, 1836–1908 THE MAINE COAST

H. 30 IN. W. 44 IN.

Presented by George A. Hearn in memory of his son, Arthur Hoppock Hearn

WINSLOW HOMER, 1836–1908 WOOD'S ISLAND LIGHT

H. 30 IN. W. 40 IN.

Presented by George A. Hearn in memory of his son, Arthur Hoppock Hearn

GEORGE INNESS, 1825–1894

SPRING BLOSSOMS

H. 30 IN. W. 45 IN.

Presented by George A Hearn in memory of his son, Arthur Hoppock Hearn

HORATIO WALKER, 1858–

THE HARROWER

CANVAS H. 24 IN. W. 36 IN.

Presented by George A. Hearn in memory of his son, Arthur Hoppock Hearn

ALEXANDER H. WYANT, 1836-1892

THE MOHAWK VALLEY

H. 35 IN. W. 53 IN.

Presented by Mrs. George E. Schanck in memory of her brother, Arthur Hoppock Hearn

JOHN W. ALEXANDER, 1856– THE RING

CANVAS H. 40 IN. W. 30 IN. SIGNED

Presented by Mrs. Herbert S. Greims in memory of her brother, Arthur Hoppock Hearn

HENRY OLIVER WALKER, 1843– THE MORNING VISION

CANVAS H. 28 IN. W. 31¼ IN SIGNED

J. J SHANNON, 1863–

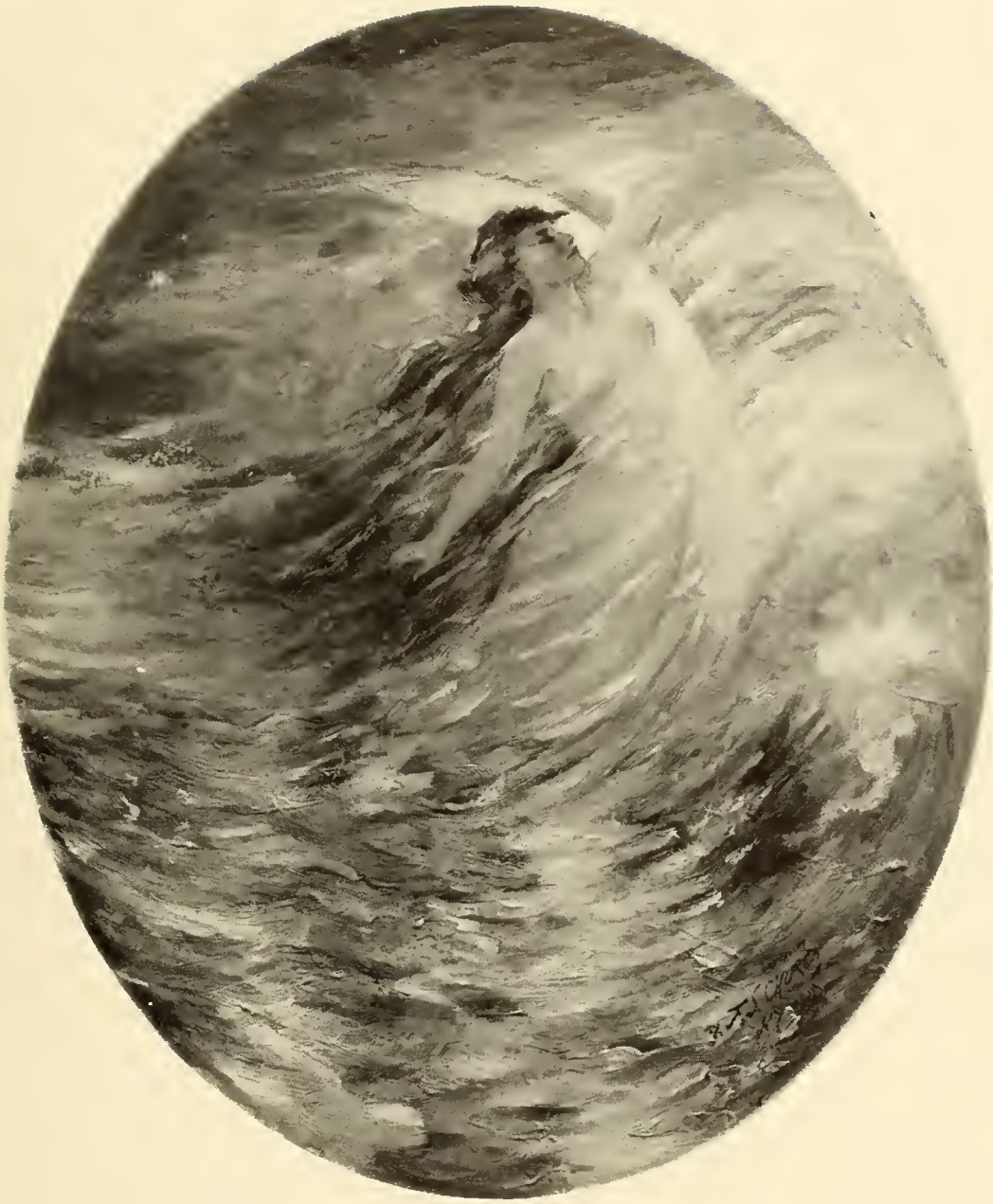
FAIRY TALES

CANVAS H. 34 IN. W. 44 IN. SIGNED AND DATED 1895

EDWIN A. ABBEY, 1852–1911

KING LEAR, ACT I, SCENE I

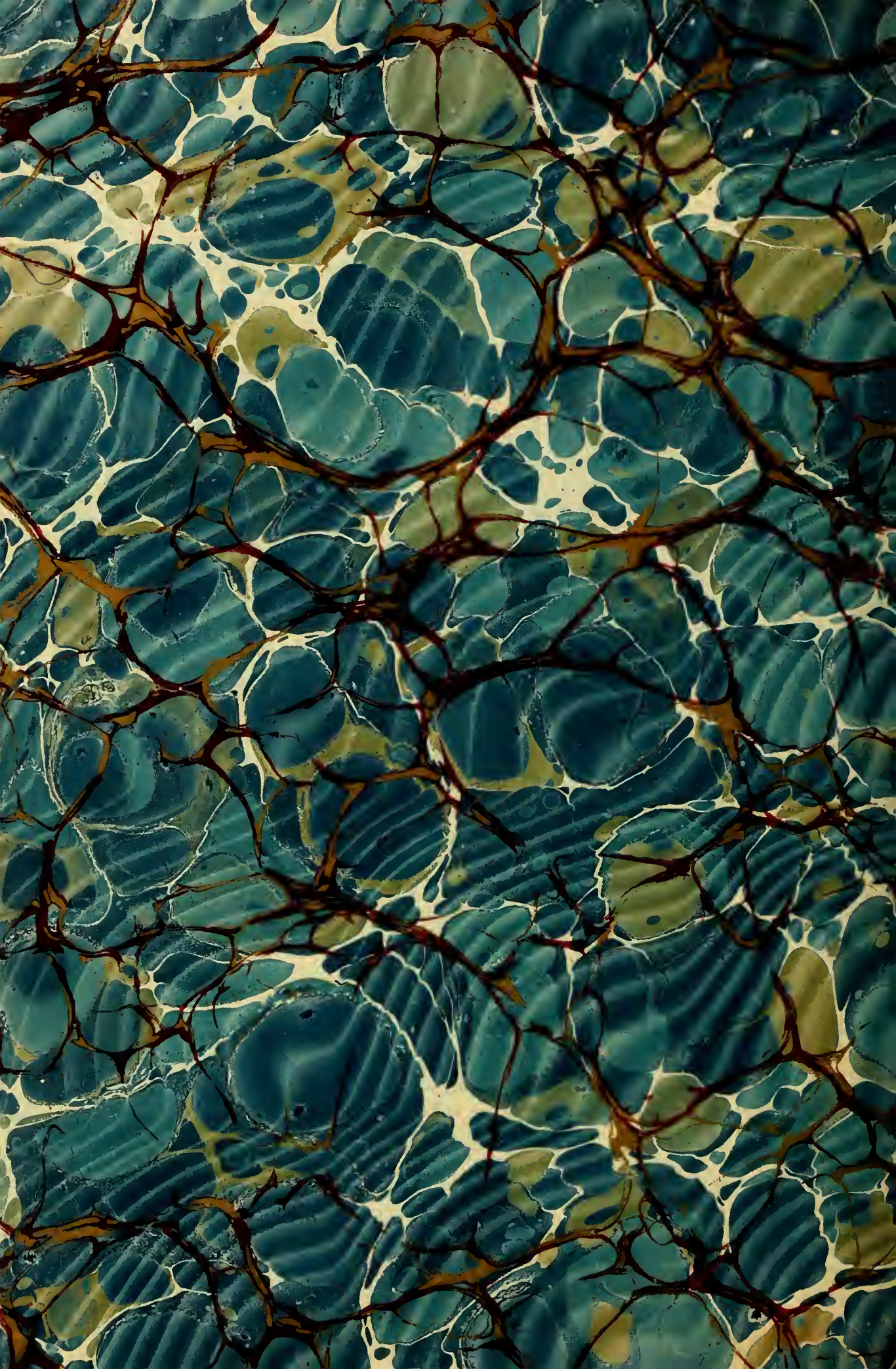
CANVAS H. 53 IN. W. 126 IN.

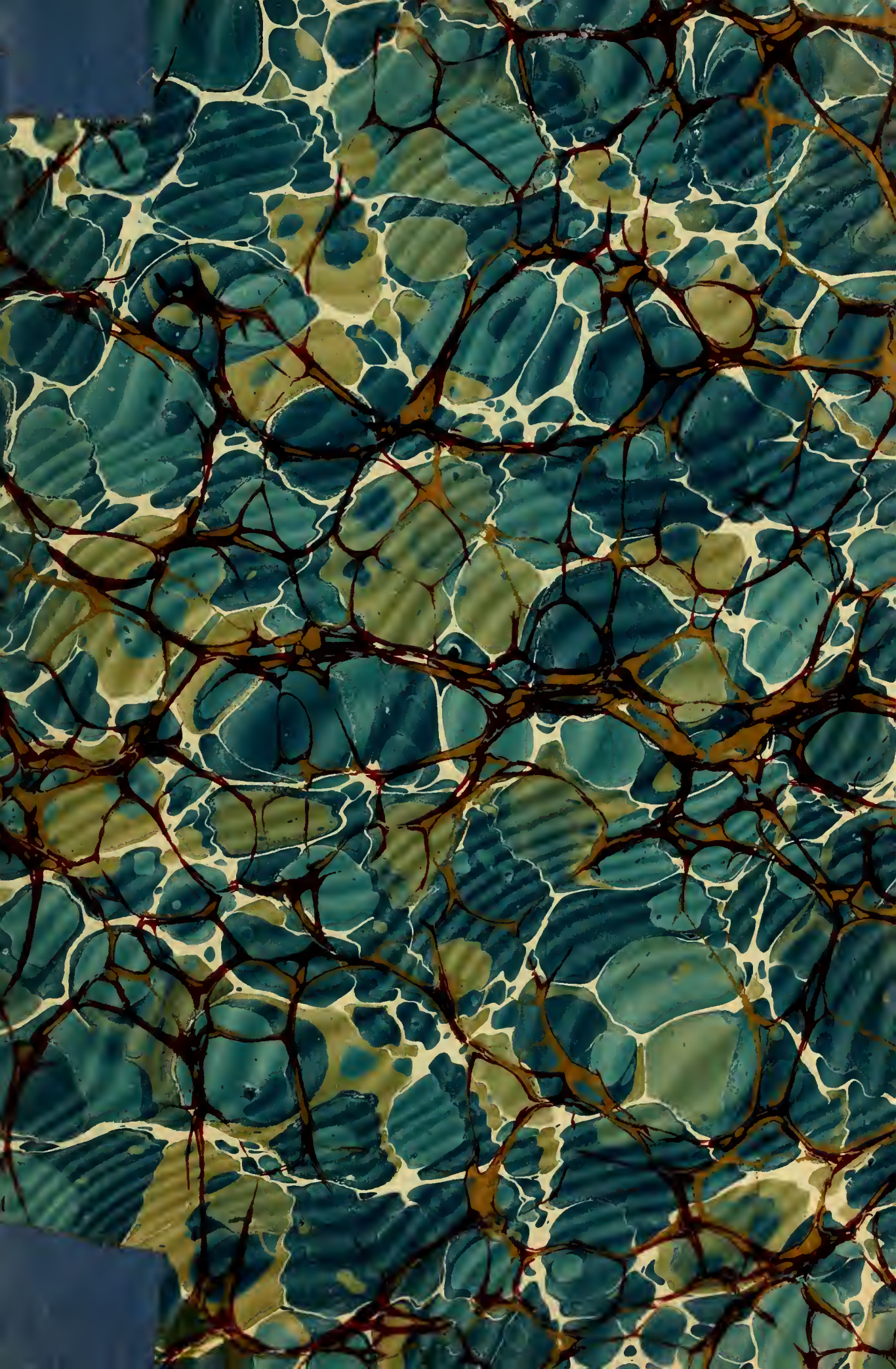


F. S. CHURCH, 1842 MOONRISE

CANVAS H. 25¾ IN. W. 21¾ IN.

THE WINTHROP PRESS
NEW YORK





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